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Anime & Manga Monthly

# ANIMERICA

Vol. 4, No. 10

PATROLLING THE STREETS WITH...

## PATLABOR
### THE MOBILE POLICE

CONVENTION '96 PART THREE

Costumes and More On the Anime Nation Convention Trail

MANGA FEATURE
Their Destiny Was Foreordained
X/1999
by Clamp

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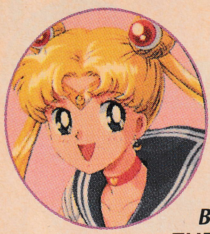


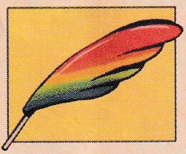
Kodansha • Toei Animation

# Treasure Hunt

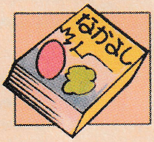
Before anything else (and before we get your Gaffe Squad entries): Yes, yes, we realize now that ***BORDELLO OF BLOOD*** isn't the first ***TALES FROM THE CRYPT*** theatrical release; that honor goes to ***DEMON KNIGHT***. Matt Hill wasn't in ***DEMON KNIGHT***, which is why I've never seen it. It's no excuse, I know, but I hope you'll spare me the newly reopened woodshed just the same. *Saru mo ki kara ochiru*, as the saying goes.

******

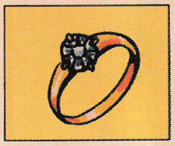
Some ANIMERICA issues have more resonance than others, and the "Have I Mentioned That He's Fully Poseable?" editorial in Vol. 4, No. 7 (the one with the ***GALAXY EXPRESS 999*** cover) has proven to be quite resonant indeed. Even though Japanese video RPGs or "role-playing games" weren't the only focus of that issue's editorial, judging from the many RPG-related letter and e-mail responses I've received since its publication, the brief space I did devote to it seems to have hit home with more than a few ANIMERICA readers.

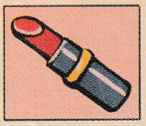


Canada's **Graeme Pass** wrote in to draw my attention to an article on the upcoming ***FINAL FANTASY VII*** for the PlayStation (you know, the one with all those cool, 3-D rendered characters). The too-too nice guy also sent in an issue of ***GAME FAN*** containing an eight-page ***FF VII*** color pictorial, just in case I hadn't yet seen any of the artwork. Graeme, you're a sweetheart...and now that I've thoroughly leafed through it, drop me a quick postcard and let me know if you want your magazine back. I'll be happy to pop it back into the mail to you.

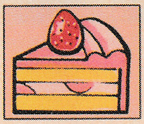


San Jose's **Mark Ledesma** went a step further, sending in an *actual Japanese RPG*, as well as the adaptor which allows you to play import games on domestic hardware (which I already had, but thanks for the thoughtful consideration). ***SAILOR MOON: ANOTHER STORY*** is an RPG for the Super Famicom/SNES, described by Mark as "focusing less on combat dynamics and more on character development, romantic subplots, and dramatic use of those wacky Sailor-*senshi* (Sailor Scout) powers. It features an original storyline, all ten Sailor-*senshi*, the most current variation of their powers, and a whole load of special items...and of course, there's Tuxedo Kamen (Mask)."



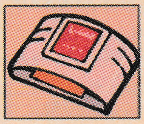


Willing or no, I seem destined to become a ***SAILOR MOON*** fan, even if I have to be dragged into it kicking and screaming by readers like Mark, and by ANIMERICA's own Julie (she's the ***SM*** fan, I'm the ***RAYEARTH*** fan; we like it that way). Speaking of Tuxedo Mask, I must admit I found creator Naoko Takeuchi's admission in our Vol. 4, No. 8 ANIMERICA interview that her cummerbunded crusader had been based (in part) on Captain Harlock to be frankly astonishing. How apropos, then, that the cape in which we photographed Tuxedo Mask for that issue's "Sailor Moon in 'Mall Madness'" foto comix was the one borrowed from my (fully poseable) Captain Harlock! As the Prince of Denmark might say, *There's a divinity that shapes our ends, rough-hew them how we will....*



Mark concludes his letter with a realization. "Yes," Mark writes, "I'm forced to admit I'm that obnoxious guy who sent in all of those oversized images, even after being told not to do so.... The closest thing I've seen must be Porken Beans' *series* of images in Vol. 4, No. 1, the issue with the ***SPACE ADVENTURE COBRA*** cover. I know it's only a matter of pride, but if I do indeed hold the record, may I proudly join the esteemed ranks of other ANIMERICA record-holders such as **Albert Lik-Heng Lee** (the absolute longest continual document submitted by a non-contributor); **Sir Tribe** and **James Smith** (the first ANIMERICA letters to address racism in anime); **Annamarie Beam** (most impressive C-Ko impersonation); and of course, **Daniel Wulfing** (largest marshmallows!)...?"

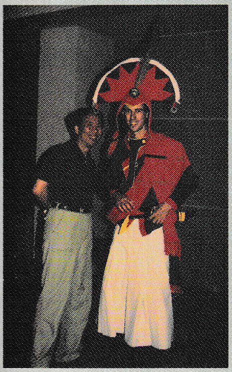
Yes, Mark, you may indeed consider yourself as holder of the current record for largest fan-art image ever published in ANIMERICA. While you and our other readers are preparing your next masterpieces for our ANIMERICA Fan Art Gallery, I and the rest of the ANIMERICA staff will be preparing for next month's big Holidays '96 ANIMERICA Special, chockablock with holiday-themed merriment, special features, and seventeen different kinds of fun.

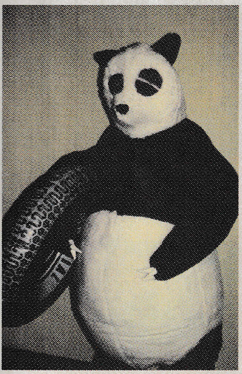


How's that for resonance?

trish

Trish Ledoux
Editor



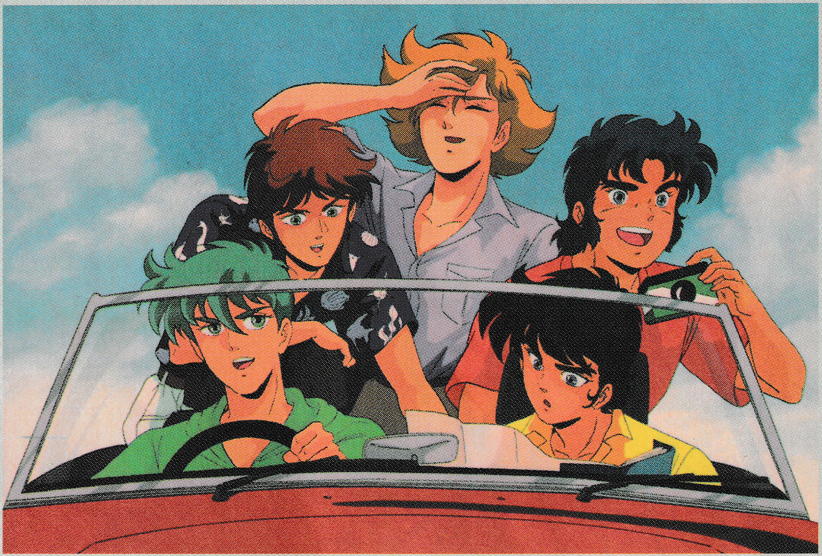


CONVENTION '96

# Anime Nation Grand Tour • Dateline 1996

*Even if you couldn't be there in person, you can feel like you were right there in full otaku spirit, with our all-over-the-place report of the summer convention circuit, with debriefings on the guests, the panels, the costumes, the events and more! See if you can recognize some familiar faces!*

PART THREE



© Sunrise, Inc.

## SWEET TALKIN' ON THE ROAD

Fans of **RANMA 1/2, RONIN WARRIORS, SAILOR MOON** and **TENCHI MUYÔ!** got a chance to match some of their favorite voices to some famous faces at the summer conventions this year as anime voice-actors from two continents sounded off about the biz, the characters, and more! Pictured below are (clockwise from top left) **Ward Perry, Jason-Gray Stanford, Cathy Weseluck, Janyse Jaud, Paul Dobson, Toby Proctor** and **Matt Hill**. Turn to page 22 for more details!

All photos by Jeff Okamoto and Julie Davis

Anime Info for the Otaku Generation.™

# ANIMEXPRESS

**Your One-Stop Source For the Latest Anime and Manga News!**

New Season! TV Update

DRAGON BALL © Akira Toriyama • Shueisha • Bird Studio
GATCHAMAN © Tatsunoko Productions. U.S. versions © Saban

## THE SKY'S THE LIMIT

### DRAGON BALL Z • EAGLE RIDERS

Yes, it's true. The new fall TV season may have seen ***SAILOR MOON*** leaving U.S. syndication in many parts of the U.S., but not *all* news is bad news. There's new anime to be found on TV these days—***DRAGON BALL Z*** and ***EAGLE RIDERS***! Saban Entertainment, distributor of both shows, is perhaps best known for live-action series such as ***MIGHTY MORPHIN POWER RANGERS*** (and its next-generation sequel ***POWER RANGERS ZEO***, with footage drawn from the Japanese *sentai* or "hero-team" show ***O-RANGER***), ***MASKED RIDER*** (***KAMEN RIDER***) and the new ***BEETLEBORGS*** (***B-FIGHTER***), but the company also produces or distributes quite a lot of animation, including ***X-MEN*** and ***TEKNOMAN*** (a.k.a. ***TEKKAMAN BLADE***).

***DRAGON BALL Z*** continues the story begun with ***DRAGON BALL***, as seen recently on U.S. TV, though much farther into the future. Goku is now a full-grown man, with a wife (remember Chi-Chi, she of the ***ULTRAMAN***-like axe-blade helmet and metal bikini?) and a monkey-tailed son, Gohan. With a handful of friends, Goku has to face the menace of the Saiyans, super-powered beings so strong that it only takes one Saiyan to destroy the populace of an entire planet. But oddly enough, Goku himself belatedly realizes that he himself is a Saiyan as well, one who was sent to Earth as a baby, programmed to destroy the planet on maturity. But a near-fatal head injury scrambled his programming, allowing him to grow up as the pure-hearted innocent he came to be. Goku's team of adventurers (along with his family) includes Master Roshi, the fomer "Turtle Hermit," Krillin, Piccolo, Yamcha, Bulma, Tien, Chiaotzu and Yajirobe. Will their combined powers be enough to face the villains of the piece, including Raditz, Vegeta, Nappa and Saibaimen? [*Look to next month's feature for more info on the* ***DRAGON BALL*** *universe—Ed.*] Like ***DRAGON BALL***, the U.S. TV version of ***DRAGON BALL Z*** is produced by Funimation, and—voice-actor fans take note—English voice-work is handled by Ocean "***RANMA 1/2***" Studios. Keep your ears open for some familiar anime-in-English voices!

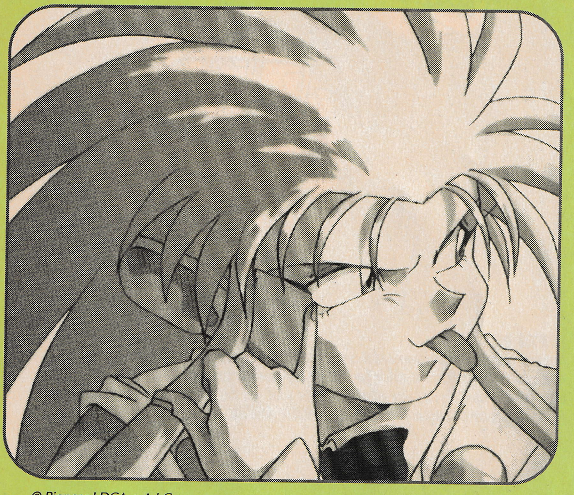
***EAGLE RIDERS*** adapts the Japanese TV series ***GATCHAMAN II***, the animated sequel to ***SCIENCE NINJA TEAM GATCHAMAN***, seen on American TV in the 1980s as ***BATTLE OF THE PLANETS***. In ***EAGLE RIDERS***, the Gatchaman team are, of course, called the "Eagle Riders," and fight against the nefarious "Vorak," aliens who are dedicated to the total domination of Earth, and the enslavement of its inhabitants. With the help of the Global Security Council's Dr. Thadeaus Keane, and their ship, the Ultra Eagle, the Riders are ready to fly into action instantly to anywhere on Earth or space. But unknown to the Eagle Riders, the Vorak's evil leader, Mallanox, is nothing but a hired gun for another, more powerful organization, Cybercon!

The Eagle Riders are led by the brave and handsome Hunter Harris (in Japanese, Ken the Eagle). Hunter's father died a hero's death in the military, and following in his footsteps, his son is now a serious and dedicated man, with no time for fun. Second in command is Joe Thax (Joe the Condor), whose tragic death was the highlight of the first ***GATCHAMAN*** series. Resurrected as a cyborg, Joe is as much the angst-ridden loner as ever. The beautiful Kelly Jenar (Jun the Swan), is the Eagle Riders' mechanical engineer. She also runs a coffee shop where the heroes hang out in their spare time. Ollie Keeawani (Ryu the Owl) is the Riders' trusty navigator, with a hearty laugh and a wry sense of humor, while Mickey Dugan (Jinpei the Swallow) is a high-spirited teenager. As a team, they possess unparalleled fighting skills (remember, it's "Science *Ninja* Team"), as well as a lot of nifty gadgets, such as the G-1 "Superhawk," G-2 "Falcon Tracker," G-3 "Dove Cycle," G-4 "Bird of Paradise" and G-5 "Owl Cat."

***DRAGON BALL Z*** *AND* ***EAGLE RIDERS****: NOW ON-AIR IN AMERICA ON INDEPENDENT STATIONS NATIONWIDE; CHECK YOUR LOCAL LISTINGS FOR DETAILS.*☆

# ALTERNATIVE TENCHI

## TENCHI MUYÔ TV



© Pioneer LDCA • A.I.C.

The twenty-six episode ***TENCHI MUYÔ!*** TV series is finally making its way to the United States...on home video! For fans already familiar with the OAV story, ***TENCHI*** TV takes an alternate view of the ***TENCHI*** universe—yes, yet *another* alternate universe!—one where things happen a little differently than in the OAV series most Americans know and love. For example, instead of being imprisoned for several hundred years under the Tenchi family shrine, infamous space pirate Ryoko enters Tenchi's life in a different way, crash-landing nearby in her spaceship while on the run from the Galaxy Police. But with the personalities of the ***TENCHI*** characters figured into the equation, it's not too much of a stretch to realized that the overall result will still be the about same; i.e., all those intergalactic lassies will still be hanging around Tenchi's house. But, as the old adage goes, the fun is in the journey, not the destination.

Series direction on ***TENCHI*** TV is by Hiroshi Negishi (***BOUNTY DOG, KO CENTURY THREE BEASTKETEERS***), with updated character designs by Hiroyuki Horiyuchi (animation director, ***TENCHI MUYÔ! SPECIAL***). What makes Pioneer LDCA's release of the first TV volume special are the freebies you get—not only do you get the first four episodes, but every tape or laserdisc also includes two collectible trading cards! (No, they're not the ***Ani-Mayhem*** game cards, but collectible foil cards with the main characters pictured on one side, and part of a group picture that can be assembled from all eight cards on the back.) Check out a different side of ***TENCHI*** this month! ***TENCHI MUYÔ! TV VOL. 1*** *FROM PIONEER LDCA: ON SALE 12 NOVEMBER; ENGLISH VHS/SUBTITLED VHS/BILINGUAL LD; FOUR EPISODES PER VOLUME; US$24.98/$29.98/$44.98.*☆

# JACK THE GIANT KILLER

## VIOLENCE JACK

At some time which could be our present, or our future, the world is torn apart by earthquake and fire. Whole cities are buried by the violent upheaval, and as time passes and the starving, homeless masses fight for survival, civilization quickly descends into barbarism. In this new world, the only "civilization" to be found is in places like Evil Town, a buried city, a lightless, vermin-infested hell, suffocating beneath a million tons of masonry and iron. Survivors there aren't only involved in a struggle against disease and starvation, they also are struggling for power in what remains of the world. In a world where only the strongest survive, the only heroes are the strongest of all—in this case, a giant warrior known only as Violence Jack.

***VIOLENCE JACK*** is based on the manga by ***CUTEY HONEY*** and ***DEVILMAN***'s legendary creator, Go Nagai. First serialized by SHONEN MAGAZINE in 1973, the series ran intermittently in both SHONEN MAGAZINE, and later MANGA GORAKU until 1990. In 1986, ***VIOLENCE JACK*** was adapted into a three-volume OAV series directed by Takuya Wada, with a script by Noboru Aikawa (***ANGEL COP, VAMPIRE PRINCESS MIYU***). The individual stories of all three OAVs are based on Go Nagai's manga, though the manga and animation do differ. What does shine through is Nagai's dark future vision of a fallen humanity, familiar to viewers of sci-fi movies from ***THE TERMINATOR*** to ***TANK GIRL***.

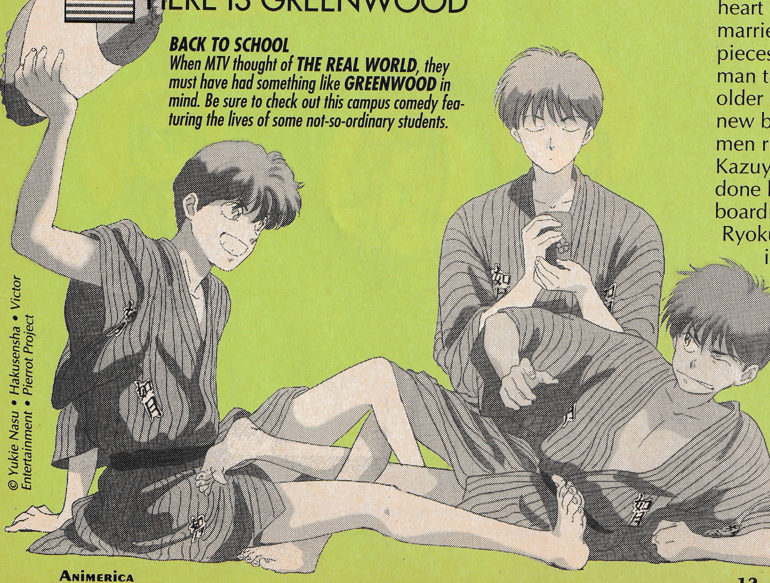
Though ***VIOLENCE JACK***'s post apocalyptic setting is somewhat similar to the animated ***FIST OF THE NORTH STAR***, Jack is no Kenshiro—he's just a big tough guy with no particular powers or training, making his choices based on no particular code or discipline, surviving only by his talent for unbridled mayhem. ***VIOLENCE JACK*** is, in its own way, an even grimmer dark future than ***FIST***; a ***ROAD WARRIOR***-like wasteland of bloody survival, where conventional morality is the first aspect of "civilization" to fall by the wayside. Violence and mature situations make this one definitely *NOT* for the underaged or the squeamish. ***VIOLENCE JACK*** *FROM MANGA ENTERTAINMENT: VOL. 1 ON SALE NOW; VOL. 2 ON SALE 22 OCTOBER; ENGLISH VHS; 60 MINS. EACH; US$19.95 EACH.*☆

© Go Nagai • Dynamic Planning • Soeishinsha • Japan Home Video

# G.E.D. ME OUTTA HERE!!!

## HERE IS GREENWOOD

**BACK TO SCHOOL**
***When MTV thought of THE REAL WORLD, they must have had something like GREENWOOD in mind. Be sure to check out this campus comedy featuring the lives of some not-so-ordinary students.***



© Yukie Nasu • Hakusensha • Victor Entertainment • Pierrot Project

Things couldn't be much worse when Japanese high school student Kazuya Hasukawa's teenage heart is broken, when his first love marries another man—but the broken pieces get even brokener when that man turns out to be Kazuya's own older brother, who now brings his new bride to move in! Some young men run off to join the Foreign Legion; Kazuya attempts to forget the girl who done him wrong by going away to boarding school at the prestigious Ryokuto Academy. But once there, he is assigned to the dorm of the damned, Greenwood!

A bewildered Kazuya soon begins to wonder just what he's gotten himself into, as neither the sexual orientation nor even the *sex* of certain residents can be easily determined...which could make life interesting, to say the least. The zaniness continues in the second volume, where the residents of Greenwood are trying to shoot a fantasy-adventure movie on campus (with a wonderful homage to the classic ***CASTLE OF CAGLIOSTRO*** at the end), then the dorm must deal with a ghostly girl who's actually less weird than most of the normal inhabitants. Character designs for ***HERE IS GREENWOOD*** are by Takayuki Goto (***BLUE SEED, PLEASE SAVE MY EARTH***), script and direction are by Tomomichi Mochizuki (***RANMA 1/2***). Bizarre and off-beat, here's a must-see for anyone who's ever dealt with the abnormalities of on-campus living. Each tape contains two TV episodes; look for the first two volumes of campus hilarity to be released simultaneously this month. ***HERE IS GREENWOOD*** *FROM SOFTWARE SCULPTORS: ON SALE 8 OCTOBER; ENGLISH/SUBTITLED VHS; 60 MINS. EACH, BOTH VERSIONS US$24.95 EACH.*☆

# THE ANIMERICA TOP FIVE
## AMERICA'S BESTSELLING ANIME

Based on Pre-Orders Compiled by Both Diamond and Capital City Distribution, Inc. (During the Month of September 1996)

1 ........***RANMA 1/2 HARD BATTLE: ONCE UPON A TIME IN JUSENKYO***
Viz Video • $24.95

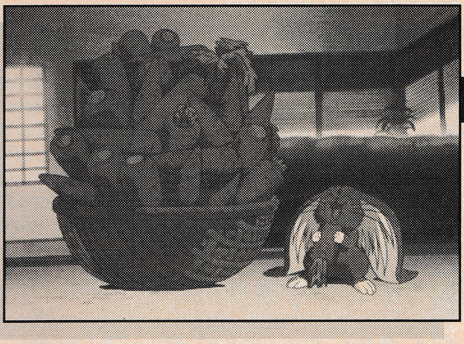
2 ........***DRAGON BALL • VOL. 1: SECRET OF THE DRAGON BALL***
Kidmark/Funimation • $12.99

3 ........***DRAGON BALL • VOL. 2: THE NIMBUS CLOUD OF ROSHI***
Kidmark/Funimation • $12.99

4 ........***DRAGON BALL: CURSE OF THE BLOOD RUBIES***
Kidmark • $12.99

5 ........***RANMA 1/2 ANYTHING-GOES MARTIAL ARTS: COLD COMPETITION (Subtitled Edition)***

# NEW RELEASE INFORMATION!!!!



## RELEASE DATE CHANGES - COMING IN NOVEMBER!

### TENCHI MUYO TV SERIES

THE FIRST VOLUME OF THE LONG-AWAITED TENCHI MUYO TELEVISION SERIES ON VIDEO WILL NOW BE RELEASED NOVEMBER 12. THE FOUR EPISODES ON THE FIRST VOLUMES ARE "NO NEED FOR DISCUSSION," "NO NEED FOR PRINCESS," "NO NEED FOR WORRIES," AND "NO NEED FOR A GOBLIN." IN THE FOUR EPISODES OF VOLUME ONE, TENCHI MEETS RYOKO WHO FALLS TO EARTH AFTER BEING CHASED BY GALAXY POLICE OFFICER MIHOSHI, RYOKO CLAIMS THAT SHE'S BEING CHASED BY A SPACE PIRATE... BUT WE ALL KNOW THE TRUTH! AEKA GOES TO EARTH TO RESCUE MIHOSHI BUT FINDS RYOKO INSTEAD! AEKA WANTS TO STAY ON EARTH AFTER MEETING TENCHI INSTEAD OF RETURNING SAFELY TO JURAI WITH SASAMI AND MIHOSHI. IN THE MIDST OF ALL THIS, SASAMI'S SHIP AND RYO-OHKI (IN SPACESHIP FORM) COLLIDE AND EVERYONE ENDS UP STAYING WITH TENCHI'S FAMILY!!! RYOKO TRIES SEDUCING TENCHI BUT LOSES SIGHT OF HER PURPOSE WHEN SHE WAKES UP A SLEEPING DEMON..........

RUNNING TIME: APPROXIMATELY 100 MINUTES
LASERDISC: $44.98
VHS DUBBED: $24.98
VHS SUBTITLED: $29.98

## NOW AVAILABLE!

### TENCHI MUYO IN LOVE

*AS SEEN ON THE SCI-FI CHANNEL!!!*
*FIND AN ANI-MAYHEM CHASE CARD FEATURING "WASHU'S TIMA AND SPACE CAUSE/EFFECT CONTROLLER" IN PIONEER LASERDISCS AND VIDEOS. LIMITED TIME ONLY!!!*

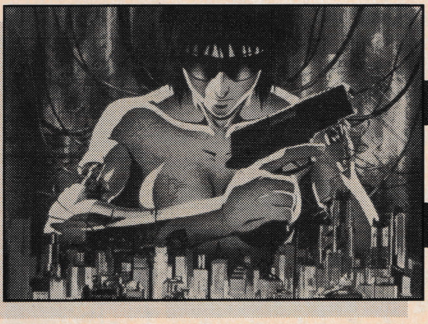
TENCHI GOES BACK IN TIME TO SAVE HIS MOTHER ACHIKA FROM A WICKED TIME WARPING CRIMINAL NAMED KAIN.

RUNNING TIME: APPROXIMATELY 95 MINUTES
THX, DOLBY DIGITAL SOUND
ANI-MAYHEM CHASE CARD INCLUDED!
LASERDISC: $44.98
VHS DUBBED: $19.98
VHS SUBTITLED: $24.98

## ORIGINAL SOUNDTRACKS AVAILABLE!

### TENCHI MUYO IN LOVE ORIGINAL SOUNDTRACK

MUSIC BY CHRISTOPHER FRANKE, FORMERLY OF TANGERINE DREAM AND MOST RECENTLY KNOWN AS THE COMPOSER OF THE MUSIC FOR BABYLON 5. FEATURING THE SONG "ALCHEMY OF LOVE" PERFORMED BY NINA HAGEN AND RICK JUDE.
SRP $15.98.
ALSO AVAILABLE: ARMITAGE III ORIGINAL SOUNDRACK SRP $15.98



## NEW LASERDISCS FOR HOLIDAY GIVING!

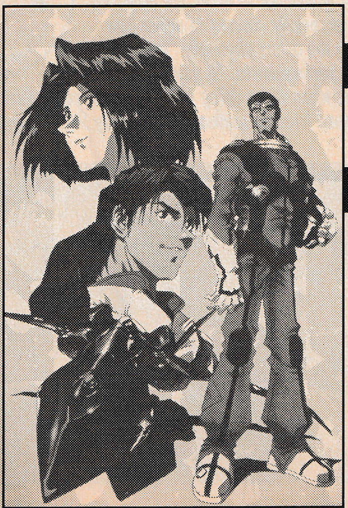
NOW, YOU CAN EXPERIENCE THE BREATHTAKING ANIMATION OF "GHOST IN THE SHELL" ON PIONEER LASERDISC! LONG AWAITED "MACROSS PLUS" PARTS 3 AND 4 ARE COMING, TOO! HURRY TO YOUR LOCAL VIDEO OR COMIC SHOP TO GET YOURS EARLY!

### GHOST IN THE SHELL (CLV VERSION)

BILINGUAL CLV, 85 MIN.
SRP $34.98
AVAILABLE NOVEMBER 26

### GHOST IN THE SHELL (DELUXE CAV VERSION)

DEFINITELY A COLLECTOR'S ITEM! THE BEST CHRISTMAS PRESENT YOUR OTAKU FRIENDS COULD WISH FOR!
BILINGUAL CAV, 115 MIN. (2 DISCS)
INCLUDES "THE MAKING OF GHOST IN THE SHELL"
SRP $49.98
AVAILABLE DECEMBER 10



### MACROSS PLUS PART 3

CLV, 40 MIN.
SRP $29.98
AVAILABLE NOVEMBER 26

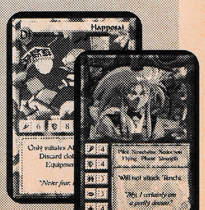
### MACROSS PLUS PART 4

CLV, 40 MIN.
SRP $29.98
AVAILABLE DECEMBER 10

## ANI-MAYHEM -THE FIRST ANIME BASED COLLECTIBLE CARD GAME!

DON'T KNOW WHAT IT LOOKS LIKE? IT'S THE CARD YOU JUST RECEIVED IN THIS ISSUE OF ANIMERICA! BUT YOU CAN'T PLAY WITH JUST ONE CARD; GET YOURSELF DOWN TO YOUR LOCAL COMIC OR GAMING SHOP TO GET A STARTER DECK AND BOOSTER PACKS TO EXPAND YOUR PLAYING POSSIBILITIES. ANI-MAYHEM FEATURES ORIGINAL SCREEN ART FROM "TENCHI MUYO", "BUBBLEGUM CRISIS", "RANMA 1/2", AND "EL HAZARD"!

STARTER DECK (75 CARDS) $8.98
BOOSTER PACK (9 CARDS) $1.98



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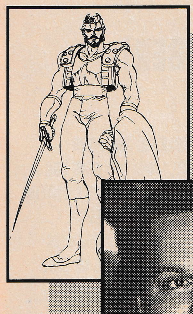
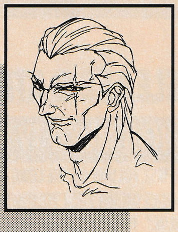
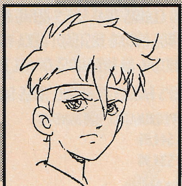
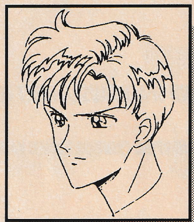
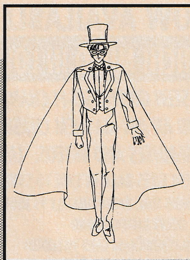




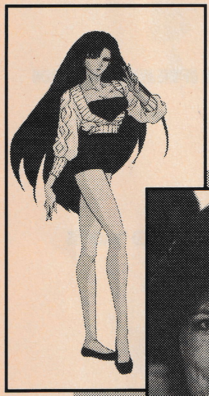
Laid-back sound engineer turned voice-actor (he used to tour with rock shows!), **Ward Perry** is perhaps best known in the U.S. for the voice of power-archer "Rowen of Strata" in ***RONIN WARRIORS***, but also for snooty retainer "Lawrence Blood" and deep-voiced power-villain "Geese Howard" from ***FATAL FURY*** (no, really!).

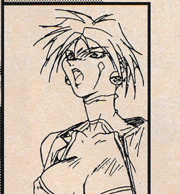




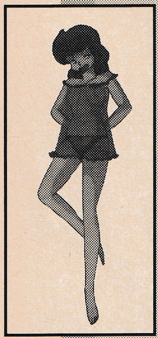


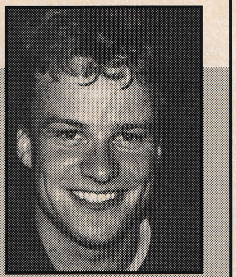
Along with his role as the voice of anime dream-date "Tuxedo Mask" in ***SAILOR MOON***, sporting-type-of-guy **Toby Proctor** windsurfs and competes in indoor ramp-style rollerblading ("on the half-pipe, mostly"), and has even been featured doing exhibition-style stunts in the sports video called ***CANNED, COOKED AND READY TO EAT***! "I should have been born with wheels on my feet at this rate!" he enthuses. He also does the voice of "Flash Gordon" in the currently airing animated series of the same name, and has a terrific "baby" voice.

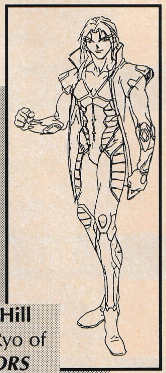




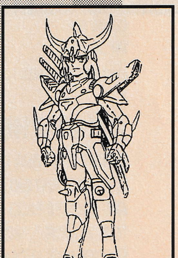
The queen of sultry voices, **Janyse Jaud** is not only the voice of ***RANMA 1/2***'s "Miss Hinako" (in both incarnations!), but the sexy warrior "Panni" in ***FATAL FURY THE MOTION PICTURE***, the lingerie-clad barmaid "Akemi" in ***MAISON IKKOKU***, the tragic "Claire" in ***GALAXY EXPRESS 999*** and many more. (She also does the voice-overs for national Barbie™ ads! "Accessories not included....")







Husky-voiced bad boy **Matt Hill** not only played the heroic "Ryo of Wildfire" in ***RONIN WARRIORS*** and the cheerfully villainous "Laocorn" in ***FATAL FURY THE MOTION PICTURE***, but additionally, he plays the bandana-wearing, nose-pierced (we won't say what happens to him) dude from the live-action flick ***TALES FROM THE CRYPT PRESENTS: BORDELLO OF BLOOD***!

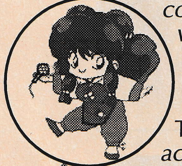


***FATAL FURY*** *© SNK • Fuji TV • NAS* ***MAISON IKKOKU*** *© Rumiko Takahashi •Shogakukan • Kitty • Fuji TV* ***RANMA 1/2*** *© Rumiko Takahashi • Shogakukan • Kitty • Fuji TV* ***RONIN WARRIORS*** *© Sunrise* ***SAILOR MOON*** *© Naoko Takeuchi • Kodansha • Toei*

*SAN JOSE, CALIFORNIA*

# VIRTUAL VOICE-OVER WORKSHOP

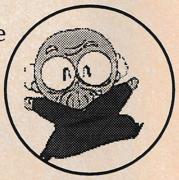
*One of the most popular events of the summer convention circuit was the chance to hear anime-in-English voice-actors tell it like it is about the voice-over industry, and give tips on how you get the job, how the job is done, and more. For those who couldn't be there in person, we present the virtual voice-over workshop experience!*



## Creating a Character

To be a voice-actor, you have to be an *actor*...that comes first and foremost. Then, you can start thinking about how to refine your talent to convey what you want just with your voice. Technical concerns of voice-over work aside, voice-acting is not as easy as it seems....

How do voice-actors give life to their characters, especially in an audition, when all you may have is a written description of the character, with no picture, no face to attach to it? Well, first you begin with that written description—you have to figure out what kind of character it is.



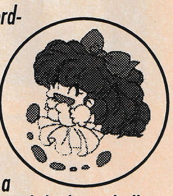
Starting with your idea of what the character might be like, you begin with a "stereotypical" character-type that seems to fit—i.e., the airhead guy, the jock, the bully, the wimp, the valley girl, the "cartoon animal," etc.

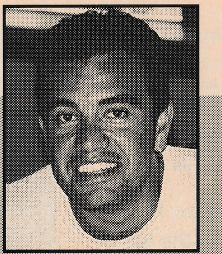
Then, to make the voice special, you modify your voice with specific details that make the character stand out—a younger or older sound, a regional accent, unique mannerisms, and so forth.

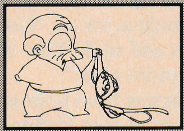
As you perform, use your body—get into the *physical* nature of the character when acting. An old man or woman should not only sound frail—you should be able to feel it in your body. Martial arts moves should take some exertion. Move with the punches, flinch with the blows. Reactions, or "reax"—grunts, screams and gasps—all go into bringing the character to life!

***MAKING THEIR VOICES HEARD***

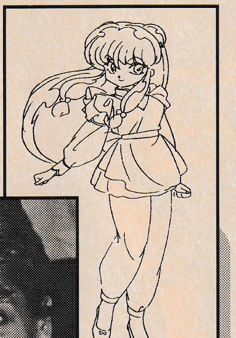
*The actors line up for an impromptu recording session, improvising roles from the RANMA 1/2 OAV, "The Tunnel of Lost Love." Even though most were playing roles unfamiliar to them, the audience was especially amused to notice how much the actors physically "got into" their performances. "If you saw us all in a room when we're doing a prelay show, you'd think we'd all escaped from an asylum," Jason-Gray Stanford quipped.*



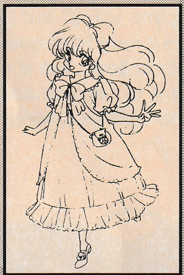


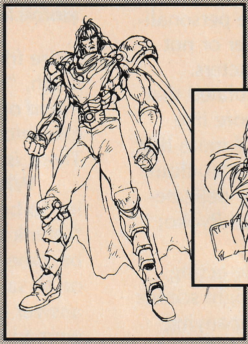


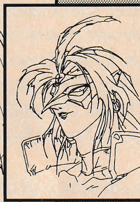
Multitalented **Paul Dobson**, the voice of ***RONIN WARRIORS'*** villain-turned-hero "Anubis," specializes in making people "quake with fear," and also in portraying villains in ***FATAL FURY***—the lordly "Wolfgang Krauser" and the vainglorious "Hauer"—plus the dastardly "Count Mecha" in ***GE 999***. Lest we forget, he's also the voice of panty-snatching pervert "Happosai" in ***RANMA 1/2***. "Whatta haul!"

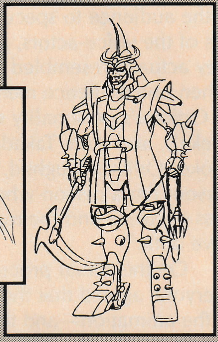


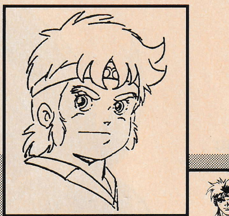
Voice-actor, voice-director and instructor, **Cathy Weseluck** can and does do everything, from the high-pitched "Shampoo" and "Azusa" (***RANMA 1/2***) and "C-Ko" (***PROJECT A-KO***); the tragic heroine "Setsuko" of ***OGRE SLAY-ER 2: GRIM AIRY TALES***; funny ani-al voices; d many, ny more. e also hes a kshop for ring e-actors!)

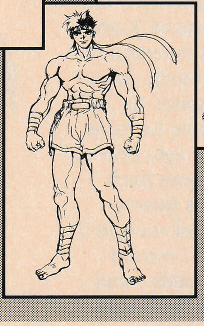


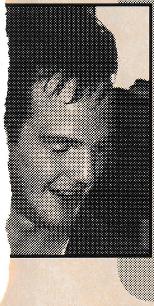












Animerica readers are already well-acquainted with **Jason-Gray Stanford**—***MAISON IKKOKU***'s "Godai," ***FATAL FURY***'s "Joe Higashi," the titular character in ***GREEN LEGEND RAN*** and ***OGRE SLAYER***, and "Raditz" from ***DRAGON BALL Z*** (to name a few)—but as Ronin Reunions go, he's the one and only "Kento of Hardrock" from ***RONIN WARRIORS***.

# Talk the Talk

**Demo Tapes** or **Demo Cassettes** are what voice-actors use to get jobs in voice-acting. Optimally, a demo cassette should feature about two minutes worth of the actor's best work—it shouldn't include any voices that they aren't sure they know how to sustain—with about fifteen seconds of each character, so a casting director can get a good idea of what the actor can do. A casting director is looking for clarity, acting ability, range and variety; it's also a bonus if your natural voice has a very distinctive sound.

**Pre-Lay** refers to recording character voices before the animation has been finished. Pre-lay—which is standard practice for many high-budget productions, such as Disney features—allows the actor great freedom in creating a character, rather than having to match already animated movements, as in ADR (**A**utomatic **D**ialog **R**eplacement) work. The final animation will then be tailored around the actor's vocal performance, sometimes even taking cues from the actor's physical appearance for expressions and gestures.

**Rhythmaband**, the sound-recording process used for ***SAILOR MOON***, is a twenty-year-old process of sound recording wherein the actor's lines are actually written on 35mm clear film, and projected on a screen approximately eight feet long and four feet wide. The script is projected on the screen, the actors watch the TV screen with the image (with their own copy of the script) while the words scroll across the screen in real time. The line scrolls across the screen (between indicated marks) for only the amount of time that the actor has to say the line. In the case of a word that must be "lengthened" [ex.: "Sereeenaaaa...!"], the projected letters will be written EXTRA-LARGE to indicate a longer sound. Reactions are represented only by a bracketed space reading [REACT] or (for longer reactions), the bracket will begin and the reaction is indicated with a long line to the point where the reaction stops. There is no real indication as to what kind of reaction is wanted in the projected script; the actor has to take his or her cues from the animation itself, which is projected on another screen for a guide.

**Rules of Mic Technique**
The voice-actor must be particularly careful not to create any "ambient noise" when recording, such as breathing into the microphone, or making a "popping" sound on letters such as "p" (a common trick is to duck a little away from the mic when saying words like "potatotes"). For the same reason, actors are careful not to touch anything while recording, and not to wear jangling jewelry. It is also very important to keep steady on the mic for a consistent sound level—not to waver, bob, weave, or talk away from it.

## VOICE-ACTING FROM START TO FINISH

**START**

- If you have an agent → Your agent will get a call from the casting director for you to come in and audition
- If you represent yourself → Casting director will call you on basis of your demo cassette

**The Audition**

You are given information on what "type" of role you are to play, shown a picture of the character, and given the script.

You stand in front of a microphone and a music stand with the script on it, and adjust the earphones on your headset. In the case of ADR, the Japanese dialog often will be played over the headphones as a guide, and the actor must adjust the volume to his/her own preference.

Your script gives "time codes" (which are also projected onto the screen) indicating when you are to speak, and you are given three beeps in your headphones just before you are to start.

You read the script, adjusting your read as per the voice director's instructions. Then, it's up to the casting director.

*Cathy Weseluck hosts workshops for voice-actors on an approximately monthly basis. For more information, send a fax to:* ***Cathy Weseluck's Voice-Over Workshop • (604) 687-4033.***

*importer (see Abigail's recommendation above, or one of our other advertisers) and see if they can't help you find exactly what you're looking for. Abigail's right—if you look hard enough, you can find just about anything!*

*–Julie*

## I CAN'T REMEMBER WHEN I'VE SEEN A FUNNIER RANMA...

Dear Ms. Ledoux,

Greetings from the land of ice and snow! I would like to extend to you congratulations. I just saw ***DHARMA CHAMELEON*** [*the third volume in the continuing* ***RANMA 1/2: HARD BATTLE*** *video series—Ed.*], and I can't remember when I've seen a funnier ***RANMA***! I completely lost it when girl-type Ranma got called butt-ugly ("Butt-ugly!? BUTT-UGLY!?") by...oh, hell, by what's-his-name...starts with an "S." [*Make that a T, as in "Tsubasa Kurenai"—Ed.*] You know who I mean...the cross-dresser buddy. And then, in the second episode, when Happosai tells Genma and Soun to "Load 'em up, boys," he sounded like some kinda *gangster* or something!! (Nobody move—this is a panty raid!!) As I said, I absolutely loved it.

I have a couple of questions about the series. Ordinarily, I might ask someone on the Net, but I've noticed of late that among the people who do actually answer questions, tend to be humorless, rude otaku, so I thought I'd go to the source:

1. Do you have any idea which North American ***RANMA 1/2*** tape will feature the episode where Ranma bonks his head and forgets he's a guy? I saw this in Japanese a few months ago, and, although it *seemed* funny, the lack of familiar voices ruined it for me.

2. Is Viz Video planning to stop making dubbed ***RANMA***!? This may seem paranoid, but there is no ***RANMA*** tape planned for release in October, and I have heard certain rumors. Certainly, it costs more money to make a dub, but then, your dubs are so *good*!! I cannot see why Viz would want to stop producing them.

3. This is a patently silly question, but I have heard that you have done some voice-acting in the past. What anime did you perform in?

4. Have you seen ***THE VISION OF ESCAFLOWNE*** yet? I have managed to see the first four episodes, and they *rock*!! Reminded me a bit of ***EL-HAZARD***.

That's all I wanted to ask you, I guess. Thank you very much for your time.

**Sincerely,**

J.P. Brichta
jpobrich@science.watstar.uwaterloo.ca

*(1) The Viz Video **RANMA 1/2** volume with the infamous "Am I...Pretty? Ranma's Declaration of Womanhood" episode will be released in November, under the title **PRETTY WOMANHOOD**. It's one sick episode; **(2)** Plan to stop making **RANMA**!? Just when it's getting so good!? Are you kidding!?; **(3)** "Wendy Ryder," **MACROSS II**, "Princess Kahm," **OUTLANDERS**, plus other roles I must regretfully decline to mention; **(4)** Yes, most of the ANIMERICA staff watched it for "Best of the East" a few issues back, and you're right, **ESCAFLOWNE** rocks!!*

*–Trish*

## SPREADING THE WORD ABOUT PLEASE SAVE MY EARTH

Dear ANIMERICA,

I am a major fan of Japanese animation. I watch such shows as ***SAILOR MOON***, ***RONIN WARRIORS***, ***TEKNOMAN***, ***ROBOTECH*** and ***DRAGON BALL***. I have also just started watching ***OH MY GODDESS!*** and ***PLEASE SAVE MY EARTH***, but I am always looking for new shows to watch. The main reason I wrote in is to tell people that if they haven't seen ***PLEASE SAVE MY EARTH***, they don't know what they're missing!

The reason I like ***PSME*** is because of the storyline. It may seem like just a mushy love story, but it's not. It's more than that—it's also about a love among friends, an unfinished mission, and revenge, all rolled into one story. It can seem sweet and cutesy one minute, and sad with just a smudge of blood and broken ribs the next. It's a show all different anime viewers can enjoy. I totally recommend this show! I most certainly give it two thumbs up!

I must admit I am upset that they didn't continue ***SAILOR MOON***! (I switch subjects quickly.) It obviously has a large number of followers, and it's worth bringing to America. I wouldn't mind if they just released it right to tape (with the episodes in order, though!). My friend's dad says, "Life's a bitch, and then you die." I am finding that to be very true. I know what you are going to say. You are going to say that I should write to D.I.C. Inc., and tell them how I feel, and and I agree but I was hoping that you could once again publish the address for anyone who missed it, so that everyone who likes ***SAILOR MOON*** can nicely express how they feel.

I know this letter is starting to get a little strange, but hey, I'm a girl who just started high school on August 26th, and algebra is rotting my brain, so I can't organize my thoughts very clearly. I hope you publish my letter anyway—you might have to put in bold-face type at the top "Read With Caution," but I really want people to know about ***PSME***. Also, since I do live in yuppieville (no offense to anyone), there's not that much Japanese animation here, so I was hoping you could enclose my address for anyone who lives by a store that sells ***SAILOR MOON*** toys (I'm just a big kid), so they can tell me what's available where. (Stalker letters unwanted.) Don't worry, I'm usually a little bit more normal. Thank you very much!!!

**Your Friend,**

Jenny Chapas
832 River Rd.
Naperville, IL 60540

P.S. I think you should have an election poll thingy so people can vote for their favorite Sailor Scout. It would be interesting to see the results. You can cast my vote for Sailor Moon ("Usagi"). She may be annoying, but she has her good points.

*We love the idea of the **SAILOR MOON** poll—maybe you'll see it as a new category in our second annual ANIMERICA Fan Awards, coming up this December! Start thinking about your votes, Animericans!*

## NOT ALL HEARTS AND FLOWERS

Dear Trish,

I've just finished catching up with ***X/1999***. It's a very weird trip. Is there anybody in this story who doesn't have some sort of psychic power and/or isn't involved with the end of the world? I don't really understand ***X/1999***, but I like it. This is kind of how ***NAUSICAÄ OF THE VALLEY OF WIND*** was for me when it first started. I didn't get the story and some of the panel layouts were odd, but I liked it. The art is wonderfully detailed stuff that really keeps your attention.

Clamp has proven one thing with ***X/1999***. *Shôjo* isn't all hearts and flowers. It can be just as violent and graphic as its male (*shônen*, or "young boys'") counterpart. I think the difference is that most *shônen* manga, at least in the U.S., are so in-your-face about the violence and destruction that the readers begin to take it for granted. A violent act soon loses its shock value and becomes just part of the landscape. With ***X/1999***, we see violence and death as the things they should be, grotesque and shocking, and not for the faint of heart. (No pun intended.)

I really liked ANIMERICA Vol. 4, No. 8. The ***SAILOR MOON*** sections were a lot of fun, as was the interview with Naoko Takeuchi. I'm still holding out hope that ***SAILOR MOON*** will continue in some form in the U.S. It's far too good a series to have such a short life. Besides, I wanna know how ***SAILOR MOON R*** ends, at least.

**Sincerely,**

Matthew Wilbur
Santa Rosa, CA

*What do you say, readers? Those of you who haven't seen the Japanese series: Do you really want to know how it ends? If so, we're sure it can be arranged....*

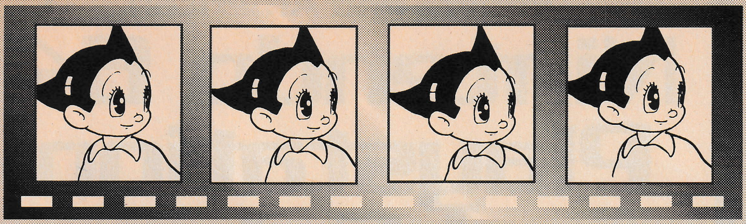
## RONIN WARRIORS FOREVER

Dear ANIMERICA,

First of all, I would like to thank you for creating such a great magazine. Anime and manga news and merchandise are scarce where I live. Well, I guess I should cut to the chase. I'm writing you in regard to the cancellation of ***RONIN WARRIORS*** (boy, I bet you guys haven't gotten enough of these, huh?).

I'm a virtually new anime fan, and have only been enjoying it for about five years. I've seen some great anime, yet nothing comes close to the ***RONIN WARRIORS***. I stumbled onto the series at about mid-summer last year, but only got a quick glimpse of the series because I was on my way to track practice. I was very critical of the show at first, thinking the art was pretty cheeesy and simple (I'm very picky about artwork in anime because I'm an aspiring animator). I was wrong!! When I decided to give the show a second chance the next day, I became an instant "***RONIN*** head." It was absolutely charming, and it didn't take long for it to become a slight obsession.

The characters were the best part; they



Behind-the-Scenes Insights from Inside the Anime Industry

# Noboru Ishiguro's ANIME MEMORIES

*As director of some of Japanese animation's most influential classics, **SPACE CRUISER YAMATO, SUPERDIMENSIONAL FORTRESS MACROSS, MEGAZONE 23** and **LEGEND OF THE GALACTIC HEROES**, **Noboru Ishiguro** is one of the most respected creators working in the anime industry today. Aside from teaching seminars in animation technique, he is currently involved in a new animated production of **MACH GO GO GO**, a.k.a. **SPEED RACER**. In this, the first of a brand-new ANIMERICA exclusive, Ishiguro talks about the spread of anime around the world.*

**TV animation as it began in Japan will probably spread to the world in a fashion different from Disney animation.**

This was the closing remark I wrote thirty-two years ago in my graduation thesis for my film degree from Japan University.

Japanese TV animation began with ***TETSUWAN ATOM*** (***ASTRO BOY***) in 1963. TV animation was only a year old back then, and the unprecedented weekly production schedule produced a 50% rating, despite the harsh production environment that went on around the clock. The other stations played catch-up to ***TETSUWAN ATOM*** with ***TETSUJIN 28*** ("Ironman 28," a.k.a. ***GIGANTOR***), ***FUJIMARU THE WIND***, and ***8-MAN***, but there weren't enough animators to keep up with the demand. So that was also a happy time when anyone who could draw could become an animator. Back then, many starving manga artists were making career changes to animation. Actually, I was one of them.

I started drawing manga in high school. I focused on drawing manga in college and went to class in my spare time. Like everyone else, I was a fan of Osamu Tezuka. I read his latest stories every month (there weren't any *weekly* manga magazines back then), and went to see movies. Pay for manga work was far better than most other work a student could find. Perhaps those were my best years. But one frustrating aspect of manga was that sound never came out of it.

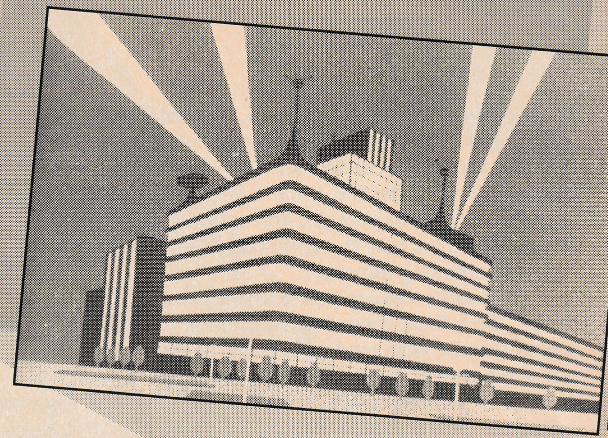
That was the time when I found out that a college friend of mine, a Disney freak, was making animation on 8mm film. My life in animation began when I joined his project.

But we had no professional knowledge of animation. We knew that one placed cel art on top of background art and filmed it one frame at a time, but we didn't even know where to get these cels in the first place. We found one store in the Ginza that was selling cel material, but their prices were too high for students. We needed two thousand sheets, but settled for five hundred, and cut each sheet into four pieces. Each cel would then become about the size of a postcard. But an even more pressing problem was where to find cel paint. We couldn't find it anywhere.

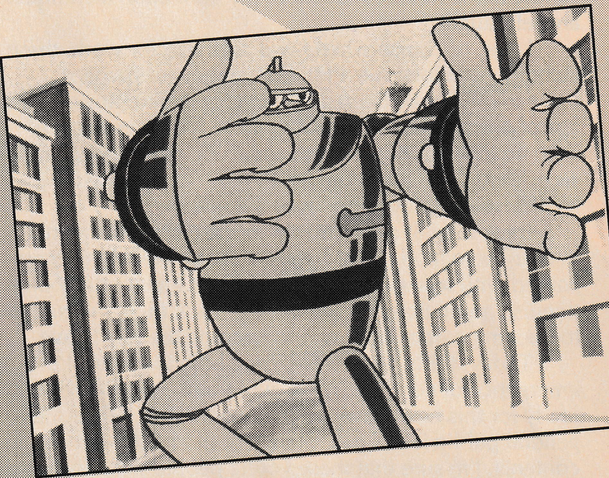
We finally had to settle for poster paint, but it wouldn't stick on the cel. So we tried mixing paint with glue. About that time we discovered that paint stuck on the cel better when one pounded the cel with baby powder.

The whitish colors stuck well with this technique. But add a lit-

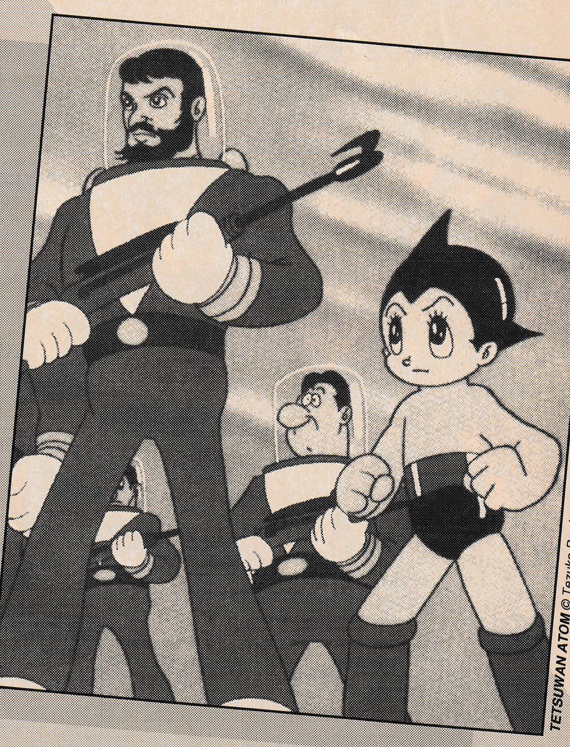
AN ANIME FUTURESCAPE FROM **TETSUWAN ATOM (ASTRO BOY)**




**TETSUJIN 28 (GIGANTOR)** GETS READY TO GRAPPLE WITH EVIL




ROBOT HERO ASTRO BOY AND HIS FRIENDS FACE THE FUTURE



tle black, and it was no longer so. Pure black was hopeless, so rather than painting it on, we just applied the color on top of the cel and let it dry there. We carefully placed the cel under the camera and filmed it. But we couldn't be careful enough, and some of the paint did move. When we saw the completed film, the character's hair was creeping upwards.

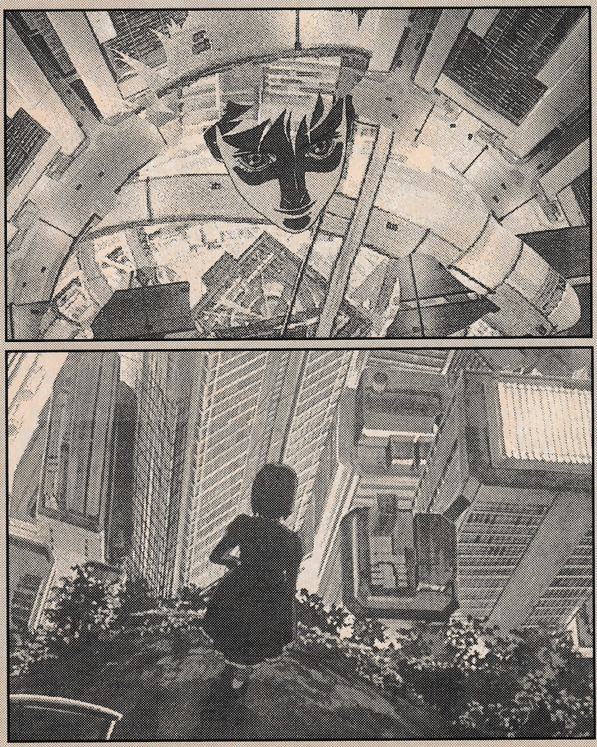
Even more vexing was learning how to animate things. Back then, there were no animation textbooks, or a kind mentor who could teach us. There were times when we watched people walk in town all day long to study how humans walked. I had to observe with my own eyes how cats and dogs walked with their four feet, how ripples spread when a stone was cast in water, and how a candle flame fluttered. So all of my animation techniques are self-taught.

Later, of course when I was applying for work, these techniques helped me a lot. Fortunately, or perhaps instinctively, I had been preparing for the coming of the age of animation. My opening quote is one example of such an instinct. It wasn't a conclusion out of deep analysis or thought. I just wrote how I felt. I'm surprised myself, how it has actually come true.

Back then, it didn't matter to me if film was animation or live-action. I was happy if the picture was accompanied with sound. Even today, I don't intentionally distinguish animation and live action. Back then, I was ready to become part of what was to become the new wave.

Today, thirty years later, I'm a little lost amidst the emergence of computers. I'm sure young creators who are ready for this new wave are making inroads, while the general public is still just raving about multimedia and its contents. I'm sure that these young people will pioneer a brand-new type of media in the coming years. I can only hope that I won't just be in the audience, but on the creator's side among them.☆

THE FUTURISTIC CITYSCAPES OF ***GHOST IN THE SHELL***



*GHOST IN THE SHELL* © Masamune Shirow • Kodansha • Bandai Visual

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